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# THE HUN AT PLAY



THE Boches were bored. To be shut up for three months in a deserted chateau in the heart of Normandy was no small hardship for five Prussian officers accustomed to the gayeties of Berlin. To be sure, during their enforced stay, they had found entertainment in acts of vandalism, after the manner of their kind. Mutilated family portraits, priceless Flemish tapestries cut to ribbons, fine old mirrors cracked by pistol bullets, and the hacked and broken furniture that littered the spacious apartments of the chateau, all bore eloquent testimony to the favorite pastime of the Hun. But even this sport for the moment had palled. Outside the rain descended in torrents. As the brandy and liqueur passed from hand to hand, suddenly the Captain has an inspiration. A soldier is despatched to a nearby city. In the evening he returns with five handsome girls. How the table is laid and the fun grows fast and furious as the champagne flows; how in an access of alcoholic patriotism toasts are proposed by the chivalrous Prussians reflecting on the bravery of the men and the virtue of the women of France; what happens to the Baron at the hands of one of the girls—a patriot even if a *fille de joie*—is told as only Maupassant could tell it in the story *Mademoiselle Fifi* found in this superb *Verdun Edition* of

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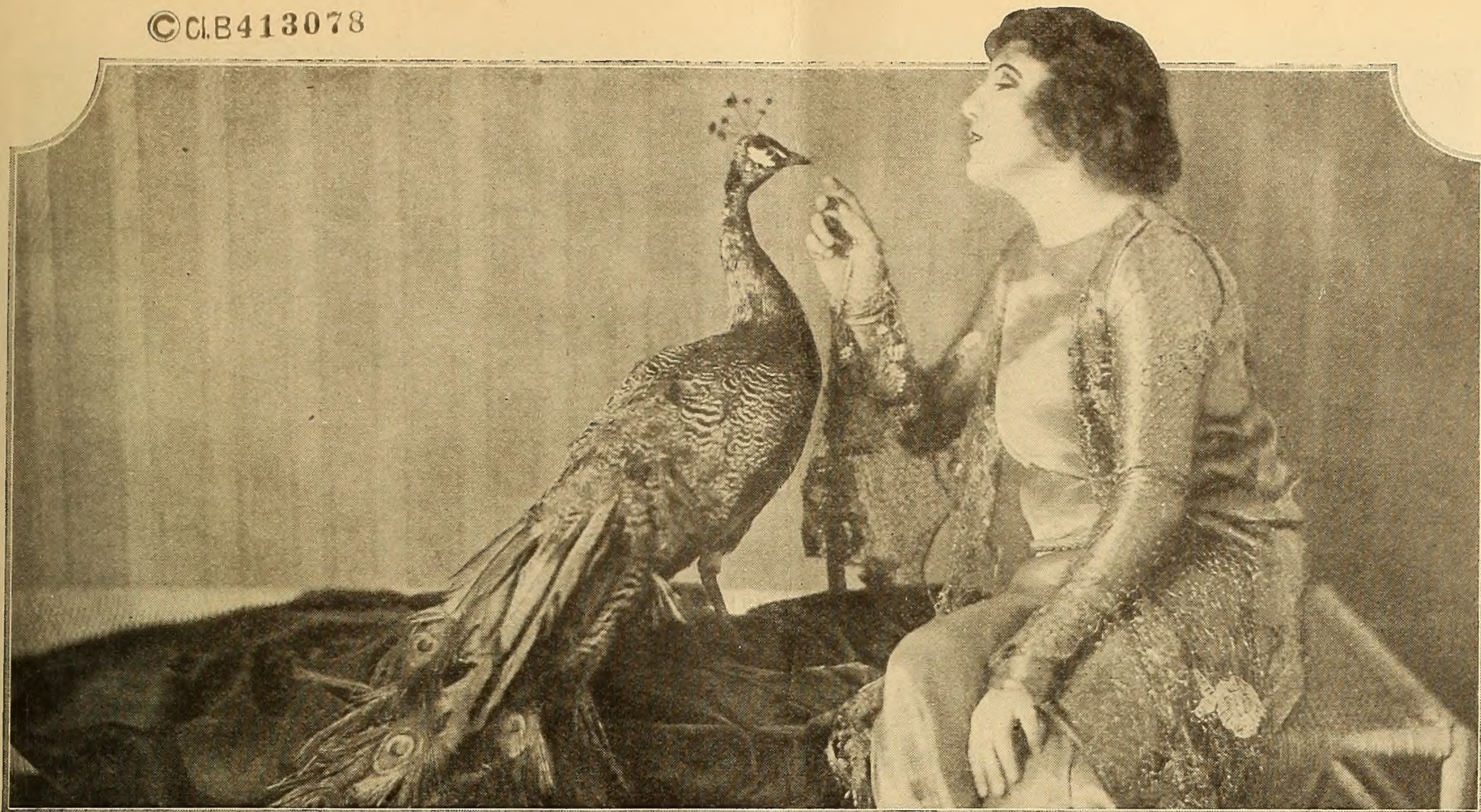
### The Best English Translation Complete--Literal--Unexpurgated

WHILE the eyes of the whole world are centered on our gallant ally, France, and her heroic struggle against a ruthless invader; with the ghastly picture before us of the brutal atrocities committed by an inhuman foe on her civilian population, her women and young girls; while the smoke still rises from her destroyed cities and profaned temples, and the crash and thunder of her guns is heard from Calais to the Vosges as she hurls defiance at her treacherous enemy—nothing could be more timely than the publication of this Complete Collection of the works of France's most gifted son, Guy de Maupassant, in whom realism reached its culminating point and the short story the perfection of its art, and whose stories of the Franco-Prussian War, told with relentless realism, will be read now with a new interest and a fuller appreciation of their verity in the light of current events. But if such stories as *Boule de Suif*, *Madame Sauvage*, and *Mademoiselle Fifi* first raised Maupassant to the highest pinnacle of literary fame, that position was rendered secure for all time by his other matchless series of novels and stories covering the widest range of human emotion and experience in which every kind of character, good or bad, yielded material for his art. Literally translated, all these will appear in the *Verdun Edition* which will be published soon in a form unapproached by any previous edition ever offered on this side of the Atlantic.



MAY 10 1918

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PERALTA

BROWERS PHOTO

*This picture demonstrates how Louise Glaum's vampire wiles are perfected by careful study with an expert.*

# Film Fun

225 Fifth Avenue, New York City

*An Independent Illustrated Monthly Magazine  
Devoted to the Best Interests of All  
Motion Picture Art and Artists*

## JUNE--1918

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**Number 350**

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PARAMOUNT-ARTCRAFT

"LITTLE MARY'S" LATEST PORTRAIT

*Mary Pickford is putting it all over the busy bee, these days—not honey, but money is what she gathers in. After completing "How Could You, Jean?" her June release, she spent three weeks campaigning for the Third Liberty Loan. The first subscription recorded was her own, for \$100,000.*





PARAMOUNT-ARTCRAFT

*"When the play, the acting, the star, the director and the presentation are mixed in the proper proportions, then only do we have the perfect picture."*

## The Real Future of the Films

*Some New and Radical Ideas Voiced by the Most Popular Actress of the Screen*

By MARY PICKFORD

OUT HERE in California the press agents of the big film companies have each a rubber stamp. Every time a moving picture celebrity comes to town and an interview is in order, the publicity gentlemen get out their rubber stamps, dust them off and begin wielding them all over good white paper, to the glory of their calling and the exasperation of newspaper editors. They preface the words of the stamp by something like this: "Sel U. Lloyd, the moving picture magnate of the Wottawoppa Film Company, on arriving in Los Angeles yesterday, was interviewed by a reporter for the *Morning Grape Fruit*. His views on the picture industry are unique and carry the weight of prestige born of wisdom and years of experience. He said"—and here's where the rubber stamp is called into service—"The moving picture industry is only in its infancy. Great things may be expected in the future. The surface has hardly been scratched."

But, you know, the surface *has* been scratched, and we are now down to a stratum that offers interesting possibilities. It is the stratum of an entirely new art. Time was when pictures were just animated chases, shown for the effect on the eye. Then they took on the melodramatic form of hair-raising stories, crudely conceived and crudely produced. The beginning of art in the movies came when Adolph Zukor determined on something better than the wornout two-reelers and evolved the "feature picture," the play of five-reels, with famous stars of the speaking stage in the leading parts. It was a big jump from the old days and propelled the industry into new life.

Now comes something neither akin to the stage nor akin to the novel, and yet not unrelated to both. It is a new art of the motion picture, and the beginning of its splendid possibilities is seen in such achievements as De Mille's "Old Wives for New" and "The Blue Bird."

Another fallacy is that a great many people still believe we must give the public what it wants. Now, the public has a large measure of influence in determining what the films shall be, but I do not believe it dictates to the pro-

ducer what it wants. I do not believe it *knows* what it wants, and I say this in all humility and gratitude to a public that has been most kind to me. I would not think so much of the public if I thought it *did* know what it wanted, because I believe its mind is receptive to every new influence, to every added beauty, to every better achievement that we of the films can provide for it. And when we provide the right thing, the public's response is sure and hearty.

The public does not know what it wants until it sees it. How should it? So from that fact we get our inspiration. We try over and over again until we have discovered what it is it really wants—a sort of *ex post facto* accessory after the fact, so to speak.

Another thing I believe is that, after all, the play is *not* the thing. If it were, one could merely read a play and stay home from the movies. The beautiful presentation, the acting, the whole ensemble of the art of production would mean nothing. If the play were really the thing, the adequate acting, the fine interpretation, the human element of characterization and the ensemble would not be necessary. And yet we know they are necessary—very necessary.

Neither the play, the acting, the star, the director nor the presentation is the thing alone. It is a proper combination of all these that makes the picture of to-day and will make the picture of to-morrow. When we have them all mixed in the proper proportion, then, and then only, we know we have what the public wants.

Of course, the war has brought about conditions that have disturbed the industry to a certain extent, but in general it will not bring about any important changes. For instance, many persons thought that, on account of the war tax on film, future photoplays would be made shorter. This was denied recently by Mr. Zukor, who said: "The war tax will not bring about any noticeable change in the length of the future photoplay. The five- or six-reel feature could not be shown in three reels without impairing



the story, any more than a three-act play could be presented in one. The five-reel picture has come to be an institution, just as has the three-act play."

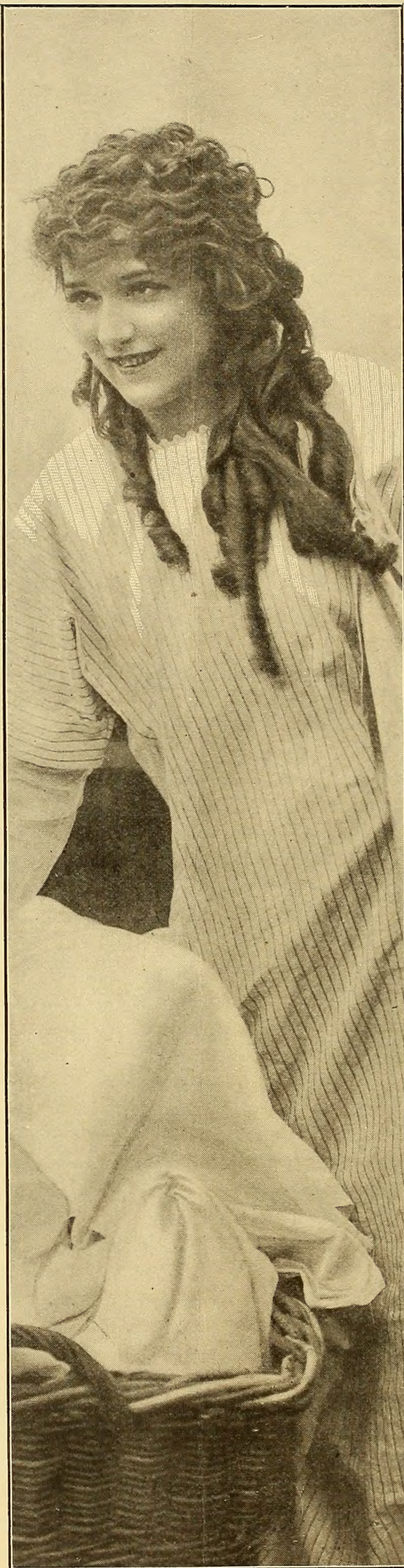
So much for the length of the "photoplay of the future." The quality, as I have already said, has been so steadily progressing in every respect that I do not doubt it will continue to do so. Already in several instances the legitimate stage has borrowed its material from the screen, or at least dramatized a picture-story after it has been presented on the screen, as in "Seventeen," Booth Tarkington's popular American boy story, in which my brother appeared on the screen about a year before the stage version. There was also "Tiger Rose," which appeared on the screen as "Nanette of the Wilds" before its stage adaptation.

Some time in the future it may be that all conversation, action or lapse of time will be conveyed in the picture itself—that titles and subtitles will be necessary only as incidentals. This will not be, however, until photoplay writing has come to be not so much a branch of literature as a new art of its own.

The photoplay of the future! What glorious possibilities are wrapped up in those words! What chance for infinite good, for heart-warming sentiment, for inspiration of the true value of beauty!

It will not be found in gorgeous settings, in stupendous effects, in huge ensemble scenes, in the wornout term "punch" which the dramatic critics use so freely. Rather it will come from a new vision of a new art—a vision that even now is opening out before our eyes and showing us a truer meaning for the land of the pictured play—that land that takes us away from the humdrum or the turmoil of life, whichever it may be, and gives to us a little surcease from care, puts a little more love in our hearts, makes us better citizens, better men and women, yes, and better Americans.

*Mary Pickford*



PARAMOUNT-ARTCRAFT

"Amarilly of Clothesline Alley" practices "the smile worth while."

## Moving Picture Nursery Rhymes

(For Mary Pickford)

Mary, Mary,  
Light and airy,  
How do your pictures go?  
Smiles and tears,  
Applause and cheers,  
Wherever they may show!

(For Douglas Fairbanks)

There was a man in our town,  
And he was wondrous wise;  
He jumped into the movie game  
And beat the other guys!

(For Charlie Chaplin)

There was an old woman,  
Who lived in a shoe;  
'Twas larger than Charlie's—  
A nice dow-de-do!

(For Roscoe Arbuckle)

Little Jack Horner  
Sat in the corner,  
Eating a Christmas pie.  
Said Fatty, "Why eat?  
It is truly more meet  
To hurl it in somebody's eye!"

—Harold Seton.

## Those Comedy Pies

Too many cooks spoil the pie.  
One good pie deserves another.  
Where there's a pie, there's a play.  
Never look a gift pie in the crust.  
Custard pie makes cowards of us all.

Never cross a pie until you come to it.

To apple is human; to mince, divine.

The pie is mightier than the sword.

'Tis pie that makes the film go round.

A pie in the hand is worth two in the face.

Pie springs eternal in the human breast.

Pies will happen in the best regulated farces.

Never count your pies before they're baked.

A pie by any other name would cause a laugh.

There are as good pies in the property-room as ever were caught.

—Harold Seton.

## Star Dust

*Ella*—They kept showing "close-ups" of her eyes and lips.

*Bella*—Well, she was being "featured" in that production!





*Linda A. Griffith*

## Comments and Criticisms of a Free-Lance

By LINDA A. GRIFFITH

(*Mrs. David W. Griffith*)

(*Editor's Note: The writer, who began her career with the Biograph Company, is well known in the moving picture world. Her latest success was as star in her own striking sociological play "Charity." She is a keen critic and analyst of all that pertains to motion picture art, and tells the truth about those who are either striving for its downfall or working for its advancement.*)

### A Rare Achievement

**A**N "EDGAR LEWIS" picture gives hope for the future of the movies. Here is one producer who does not insult the intelligence of the spectator.

He evidently thinks that normal adults go to the movies once in a while, and that an audience is not composed entirely of children, or those who are too tired to think, those who don't think, or those who cannot think. It is indeed refreshing to see, once in a blue moon, a photoplay with an idea. In an "Edgar Lewis" picture the idea is always predominant. One is not annoyed by a star's intrusive personality, and so it is possible to forget the complementary almighty dollar. This is a pleasant relaxation in a day when the star's salary is so much more in evidence than her ability. "The Sign Invisible," with that sterling actor, Mitchell Lewis, and a splendid acting cast throughout, is the type of photoplay that is altogether too seldom seen these days. It is moral, it is logical, and, without preaching, it tells that most beautiful story that "sight" is not a matter of "optics," but of "faith." It recalled to my mind a simple little verse I had learned as a child in Sunday school:

"And we shall see how all God's plans are right,  
And how what seemed reproof was love most true."

And this, mind you, told in true movie style, with a villain, a hero and a heroine. The settings were the big outdoors, rough cabins and homely interiors—one of those

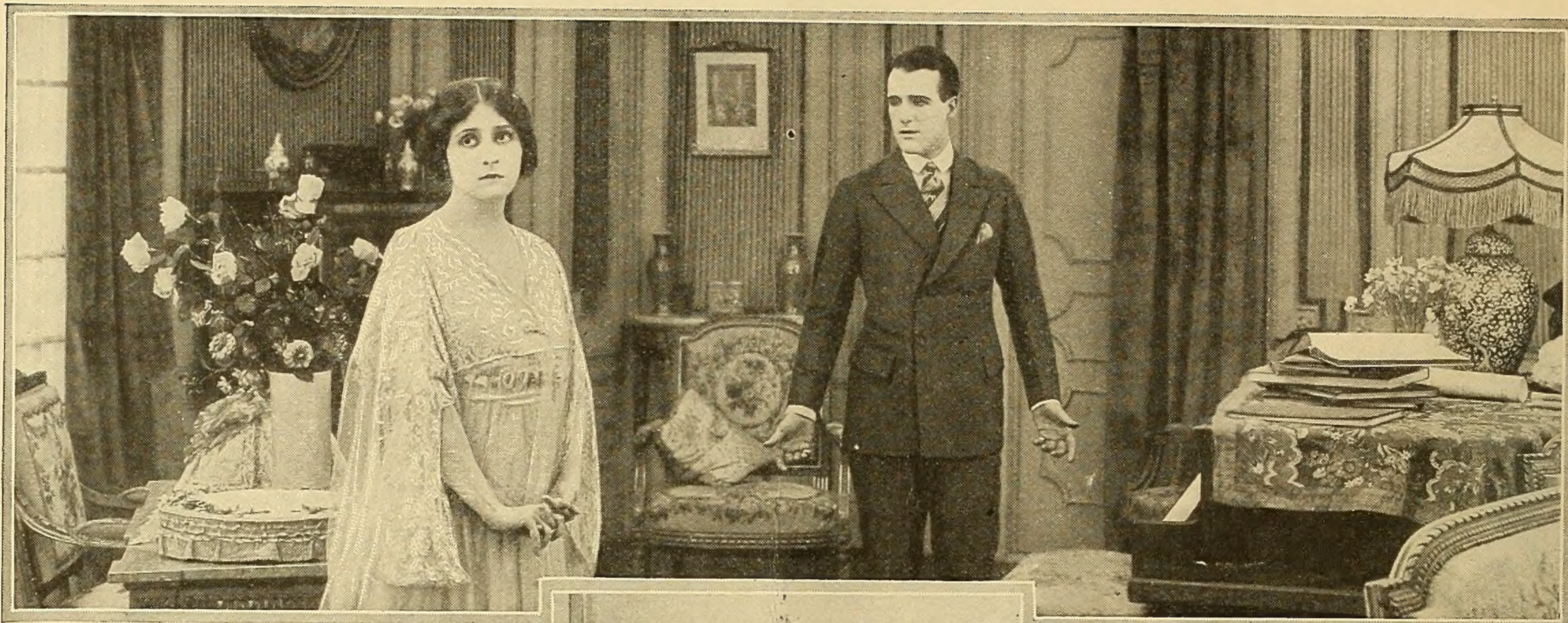
rare pictures in which the heroine did not have a brocaded chaise longue in her boudoir.

### Adequate Payment for Good Work

David Wark Griffith rises to say that Mary Pickford, receiving a reputed salary of \$20,000 weekly, is greatly underpaid. He compares her salary with the amount of money John D. Rockefeller is said to receive annually from the American public—\$50,000,000. Mr. Griffith also says, quoting a great writer, that "sincerity is the basis of all great things." Then, continues Mr. Griffith: "Mary Pickford has endeared herself to many persons, particularly children, throughout the world through her ability to bring sunshine, love and laughter into their lives. This is at a minimum cost of time and money within reach of all. It is her sincerity that is the answer. If the income of the oil magnate is based on merit, then Mary Pickford's salary, compared to what it should be, is like measuring a ray of light with the sun or comparing a drop of water with the ocean."

In the first place, Mary Pickford couldn't even produce her pictures—at least, she could only do *one* where she now does *twelve*, and hardly that, did she not depend upon John D. Rockefeller's gasoline to make the autos go that carry movie actors all over the country to get the necessary scenic effects for her movies. Her pictures wouldn't be shown, they couldn't be shown "at a minimum cost within the reach of all," if John D. didn't conveniently furnish gaso-





SELECT

*"The Marionettes" is one of Clara Kimball Young's most striking successes.*

line at from twenty to thirty cents a gallon. If Mary Pickford had to depend upon a horse and buggy in the production of her pictures, the time it would take to produce a picture would make the salaries of the actors so enormous that a ticket to a movie show would cost more than one to grand opera. Mary Pickford is a charming little lady, and for the joyous hours she has brought to many lives she deserves all the money she can get. It is a wonderful, wonderful thing to bring laughter and smiles into this sad old world. As far as sincerity goes, however, I think there is as much truth and sincerity in John D. Rockefeller's gasoline as in Mary Pickford's movies. John D.'s gasoline has never failed to make a motor car go if the works are in shape. The issue of this great war may depend upon gasoline. Stop and try to realize what the air and land machines run by it are doing. I think John D. is entitled to his fifty million with as clean a conscience for sincerity as Mary Pickford is entitled to her \$20,000 weekly for making folks happy.

### Really Star of the Silent Drama

John Barrymore, who has been jumping in and out of the movies for



FOX

*(Center panel) Winsome June Caprice, who has just completed "A Camouflaged Kiss."*

some years past, is now presented to the public by L. Lawrence Weber in "Raffles." John Barrymore has, by his splendid work on the dramatic stage in both comedy and tragedy, risen to stardom and is much loved and greatly respected as an artist by the theater-going people of America. Some day a movie manager will realize that John Barrymore can mean as much to the photoplay audience as he does to the crowds of drama lovers that flock to the theater to see him in everything he does. "Raffles" affords Mr. Barrymore no opportunity to show what his capabilities as a movie actor might be. It is an inferior picture, the story is badly told, deviating too far from the clever original by E. W. Hornung.

There is a place for John Barrymore in the movies. He photographs very well indeed. He has "screen" personality. He always looks and conducts himself as a gentleman should. There is no movie star of his type. Let us hope that some day the public may be fortunate enough to see John Barrymore in a photoplay worthy of his talents.

### International Trade Relations and the Films

The London News urges the development in England of the commercial



SELECT

*This scene from "The Marionettes" is really a family party. On the left is Miss Young's mother, and on the right, her aunt.*



picture. This paper argues that the United States and Germany are going to use the motion picture for the development of their overseas trade, and therefore Britain should get in line.

Even commercial picture theaters are advocated, in which the drummer can see and learn from these commercial films all there is to be learned about his trade. Much valuable information can be disseminated in this manner, but I would hardly go so far as to say that the time will come when a commercial traveler will rent a picture theater and show on the screen before expectant buyers the films taken of the goods he has to sell.

If color photography ever becomes practicable, that would be a big step thereto. Buyers would at least want to see the colors of the materials or articles they might want to purchase. Even with color, a conservative buyer would not be satisfied to buy bolts of silk or wool or piles of hides without fingering the actuality and getting the "feel" of things. There are many new and wonderful things for the motion picture yet to achieve, but the day when a "drummer, instead of carrying samples about with him, will carry reels showing the goods he wishes to sell, rent a local theater at each town he visits, and there run off the film before prospective customers" is a long way off, and I doubt if it ever will be realized.

### A Stage Success Becomes a Screen Triumph

Clara Kimball Young, in "The Marionettes," is very beautiful to look upon. Not only does she satisfy the eye as to beauty, but she contributes

some of the best work of her long motion picture career in "The Marionettes." I liked her better in

this photoplay than in any story she has been seen in since she made her first big hit in Vitagraph's "My Official Wife."

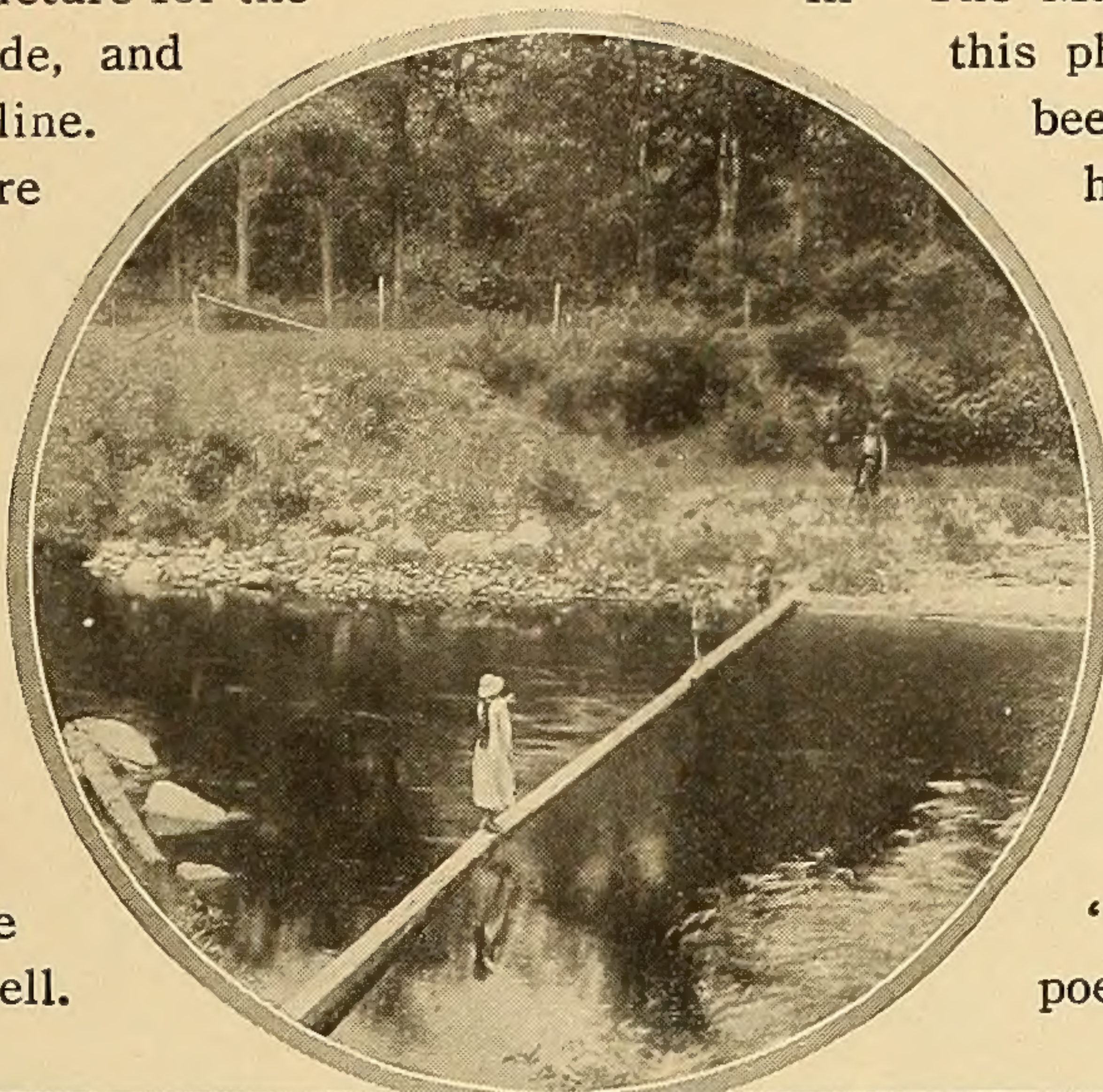
Miss Young shows great subtlety in her characterizations of the timid convent girl, the gray mouse of a wife, and the later radiant Parisienne. The direction of Emille Chautard was all that could be desired. In fact, the success of this picture lay entirely in the direction, as the plot is as old as the hills. This shows what "treatment" can do. A hundred poets have written about the sunset, a

thousand canvases record sunsets, and there have been a hundred motion pictures whose central plot was that of "The Marionettes," but not one that was better told. Delicacy and convincing detail in the direction, Miss Young's clever transitions, the beautiful settings, and the fine work of Nigel Barrie, who supports Miss Young, contribute to make "The Marionettes" a most enjoyable photoplay. A word should be said for the very clever handling of the little Marionette theater and the crisp, amusing verse contributed by Anita Loos.

### The Gilt That Glitters Doesn't Meet All Needs

It has often been stated that there is "no royal road to acting." Imagine the indignation that would greet one by making the statement that there *was* a royal road to acting to such dramatic stars as Margaret Anglin, Marjorie Rambeau or little Fay Bainter, who recently made such a tremendous success in "The Willow Tree." What a dreadful

(Continued in advertising section)



FIRST NATIONAL EXHIBITORS

"The Sign Invisible," in which stellar roles are played by Mabel Julienne Scott and Mitchell Lewis, has an out-door setting that contributes to development of the unusual plot.





PARAMOUNT

ALFRED CHENEY JOHNSTON PHOTO

*The roles filled by Pauline Frederick in screen plays cover an infinite variety of types. The poised lady here portrayed possesses to an unusual degree the ability to forget herself and be the characters she assumes.*





PARAMOUNT

In "The Love That Lives" Pauline Frederick portrays the self-sacrificing devotion of a mother of the poor.

## Personality on the Screen

*Some of the Difficulties of Simulating Emotional Roles*

By PAULINE FREDERICK

EVERYBODY likes to step out of his everyday role of business man, homekeeper or professional worker, I am told, and everyone cherishes the secret conviction that he or she is in reality a second Dr. Jekyll and Mr. Hyde—a person of dual or triple personality. The ability to drop the prosaic things of the workaday world and become, for a time, another quite different person is one of the happiest adventures of human life.

In this respect we player folk have the advantage over most people. We can at will throw ourselves into a role and become quite a different person. This is why many of us prefer happy roles to the more dramatic or sad ones, for in the latter case it tires one out to play them quite as much as if they were real. Personally, however, I find the more complicated roles far more interesting. True, they are difficult to a degree for the player, but to the watcher of the finished product, on stage or screen, the character transformation, the wide sweep of emotions, brings lasting pleasure.

One of the characters which I most enjoyed playing was that of *Molly McGill*, a scrubwoman in the picture by Scudder Middleton, "The Love That Lives." *Molly*, whose life had been a depressing, sordid affair, had a heart still untouched with bitterness and resolved that her children should escape the suffering that had been her lot. With this in view, she accomplished some heroic sacrifices, ending with actually giving her life for the sake of the girl her son loved. The role was not over-melodramatic. It was the simple story of a woman of the slums, not in the least more tragic than many of the lives of the poor women who earn their living on bended knees, mopping office floors in the still hours of the night.

Occasionally the transition from one personality to an-

other is supremely difficult for the player. Then he brings to his aid the greatest of all wizards—music. There are a few directors who can arouse a great emotion without this by retelling the sad portion of the story, or even by frightening the star to tears. This is not often done now, music being the official, as it were, tear starter.

It happened that the very day when the big scenes for "Resurrection" were to be taken, I had received some particularly good news from a friend who had been ill. I was wearing what I must admit to be an especially stunning new hat, and my spirits were correspondingly high. How to get down to the cold zero of *Katusha's* Siberian misery was the question! Charles Whittaker, who made the scenario and who is an expert on things Russian, tried to get me into the mood with his saddest tales of Russian misery. It all seemed unreal and far away, somehow; all I could think of was the good tidings I had received, and I remember wondering secretly, while he was waxing more and more eloquent, whether or not to wear the new hat for a tea the next afternoon.

Seeing that the required mood was not forthcoming, a stringed quartet was summoned, and Tosti's "Goodbye," Massenet's "Elegie," and finally, as a last resort, Irving Berlin's "When I Lost You" were played. At last the effect was secured, and I was able to do justice to the scene. It is not often that I experience such difficulty, however, for, being blessed—or cursed, perhaps—with a vivid imagination, I find it easy to place myself in the position of the person I am trying to portray, to feel the same emotions.

*Pauline Frederick*





TRIANGLE

POSED EXCLUSIVELY FOR FILM FUN—VICTOR GEORG PHOTO

*For Olive Thomas this season of 1917-1918 has been an eventful one. Her first trip to the Great West to film "Broadway Jones," was followed by her marriage in Los Angeles to Jack Pickford, who has now enlisted in the aviation service. "Heiress for a Day" is her current release.*





MUTUAL

*Edna Goodrich knows whereof she speaks: her "creations" are inspired and inspiring.*

# The Importance of Being Well-Dressed

*Some Reasons Why Correct Costuming is an Aid to Art*

By EDNA GOODRICH

IT IS, I think, not too much to say that clothes are nearly as important an element in dramatic interpretation as ability to act. Speaking for myself, I find it impossible to enter properly into the spirit of characterization unless I am correctly costumed to the very last detail.

Makeshifts of any sort in connection with a dramatic production make me miserable. I have been accused of over-emphasizing the importance of clothes in stagecraft, but no one has ever said anything that convinces me I am wrong in my view of the matter, which is that I am likely to look very much as I feel. If I don't feel right, I'm certain not to look right, and to feel right I find it necessary to be correctly attired from the skin out.

Since this is to be, as I understand it, an intimate tale of my so-called idiosyncrasy for expensive clothes, I'll confess that I spent last year over \$5,000 for lingerie to use in my star roles, and I don't play "lingerie parts," so, of course, no one but myself gets anything out of the investment, except abstractly, since the wearing of pretty things appropriate to the time, place and situation makes me feel sure of myself, able to face the camera with confidence and a fair degree of success.

Of course, this is purely psychological, but, then, so is the art of acting. Certain kinds of lingerie are adapted

especially to certain kinds of gowns, and in order to feel at peace with myself and the director, I want the kind that belongs to the gowns. When I am attired for the ballroom, (to particularize), I insist upon being clad throughout as though I were really going to a ball. If the action of the piece calls for Alpine climbing or horseback riding, I dress those situations with the same punctilious regard to detail.

I remember that while I was in London, newspaper critics were poking fun at the late Sir Henry Irving, because, as it was said, he changed his bill at the Lyceum on an hour's notice on learning that certain starched ruffles he wore in "The Corsican Brothers" had not come from the laundry. This was regarded as the last word in temperamentalism, but I can very well comprehend how Sir Henry felt. He would have felt his characterization incomplete without the ruffles.

Nothing is more fatal to success in pictorial drama than slovenly or makeshift costuming. The idea some folks have that nearly anything will look fairly well in a motion picture has been responsible for some sad failures. My experience convinces me that the best of costuming is essential to satisfactory pictorial presentment. I spend more money in dressing for my picture plays than I do in dressing speaking stage parts.

*(Continued in advertising section)*



# EDITORIAL

## A War-winning Wonder

**M**OTION pictures have become really a tribune of the people in these war times. They are of incalculable benefit and comfort to all of us. This has become such a well-established fact that we no longer marvel over it. Even the really marvelous has ceased to thrill us.

The new war film of D. W. Griffith's will haunt the beholder for a long while and make him a better American "forever and ever." With consummate artistry a fine, clean, simple love story is woven into the fabric of war so exquisitely that the effect on the beholder is like that of a Gobelin tapestry in which every thread contributes to perfection.

Every known means of death in use in this terrible war tragedy is shown—the great guns in action, with their slow recoil, trench mortars, great and small rapid-fire guns and small arms, and always, by contrast, the gallant spirit that animates each individual of the seemingly inexhaustible hordes of marching men.

Slow-sailing observation dirigibles are seen, and occasionally a flight of the swift battle planes. A few night scenes show maneuvers of the air forces, with the flight of star shells searching out the enemy. Every beholder of this great picture—and the "Standing Room Only" sign is needed at every performance—is compelled to feel a new devotion to his country's cause. On those of us who have been doggedly doing our bit as a matter of duty, it acts like stirring martial music. It makes us move with an enthusiasm that, when it becomes general, will be irresistible.

## Unfair Play

**W**HEN three of the screen's brightest stars rose up from their lotus life of ease in the coast studios, where personally they hardly ever work more than twenty hours a day, and came East to engage in the really arduous labor of a Liberty Loan campaign, they deserved praise and co-operation.

Instead of that, troubles swarmed over them like a plague of locusts the first week of their pilgrimage, various suits, aggregating enormous amounts—in one case a half-million dollars—having been brought against them. We would not usurp the privilege of a judge; the claims may all be just, but we submit that if they are just, they can be established, at the right time and in the usual way, without all this notoriety.

Bringing them at this time would seem to have been done with the deliberate intent to hinder and cripple a stupendous and magnificent undertaking that appeals to every red-blooded American.

The third Liberty Loan was over-subscribed in record time, and cheerfully. In the same way the fourth, and as many more as may be needed, will be cared for. America keeps her covenants. But every enthusiast who can arouse the laggards is needed, and deserves all honor and co-operation. These obstructionists may comfort themselves with the consciousness of having hindered all they could.



VITAGRAPH

ALFRED CHENEY JOHNSTON PHOTO

*Betty Blythe, who did fine work with Sergeant Arthur Guy Empey and Lois Meredith, in "Over the Top."*





PETROVA PICTURES

MARCEAU PHOTO

"There are two kinds of movie artists—those who think and those who do not think."

## Should a Screen Artist Have a Mind?

*A Vital Query Raised by An Artist of the First Rank*

By OLGA PETROVA

SOME time ago I remember reading a criticism in a Philadelphia newspaper, which, in speaking of an artist more or less well known in the realm of photodrama, made the following comment: "Miss Blank evidently believes that movie audiences are mind readers and acts her parts accordingly."

I have wondered ever since if the aforesaid Miss Blank really deserved the enormous, though quite unpremeditated, praise that this literary genius from Philadelphia had accorded her; for to what greater tribute could the soul of an artist aspire than that she should play to the minds of the public, not merely to the eyes of that hocus-pocus conglomeration of humanity that helps to build up the patronage of the cinema? And to what greater eminence shall that same audience lift up its voice in incoherent worship than to such a phenomenon as the mind of an artist—not to mention the mere fact of the presupposed recognition of a mind of its own?

In simple language, then, and unashamed, let us say that as there are at least two kinds of artists, so are there two kinds of audiences which follow as a *sine qua non* and the natural order of things. These two kinds of artists resolve themselves into those who think and those who do not think. In other words, one actress, in requesting the gentleman who insists upon forcing his attentions, plus his diamonds, upon her shrinking self at two o'clock in the morning, points her delicately manicured forefinger—or not, as the case may be—toward that part of the scenery communicating directly with *great truth* *When* *she* *is* *in* *the* *room*, demanding that he go immediately *misled when* *she* *is* *in* *the* *room* *ALOIS* does not point the delicately:

2145 Berkeley

ner, her subconscious thought, the expression of her eyes—give the same elderly roue (naturally they must be elderly to be roues) precisely the same stimulus for exit.

There is no doubt, of course, generally speaking, that the *eye* of the moving picture audience has been trained at the expense of its *mind*, and with the artist lies the responsibility for this state of affairs. I mean that the eye has been accustomed after long schooling to appreciate broad and physical action—*action*, detestable word!—rather than to observation of such fine, tiny things as a mind, a soul, looking out of the window of a human face.

The great, the illimitable future of the moving picture must resolve itself into artistry, first, last and always. At present we are struggling vainly to express that art, which is pointed sometimes in the right direction, but more often in the opposite. We are only beginning to realize what a stupendous giant we have nursed in the smug belief that we held a petulant or amusing infant in our metaphorical arms. At present we have few standards upon which to base our future efforts. If one artist raves impotently to express an emotion with wild windmilling of arms and superhuman contortions of the facial muscles, while another relies upon a stony and impassive calm, how shall we tell, we seekers after truth, which is the altar upon which to lay our oblations?

Where is the prophet who shall lead us? Where is our Bernhardt of the screen?





PARAMOUNT

HOOVER ART CO. PHOTO

George Beban believes he's developing a coming star of first magnitude. These obstructive who appears with his father in many plays. His belief finds expression in the in the consciousness of having a radio at Hollywood, Cal., where he will direct plays such as he referred to on page.



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TOWN AND COUNTRY FILMS

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for the women who have lacked advantages,  
mind you, but more especially for the type  
of women whose outlook has been limited by  
their intellectual concepts—who could not  
be made to believe that there was anything  
worth while outside of their special circle  
of culture.

The photoplay has done as much to en-  
large woman's sphere as any other individ-  
ual educational factor.

*Margarita Hoover*



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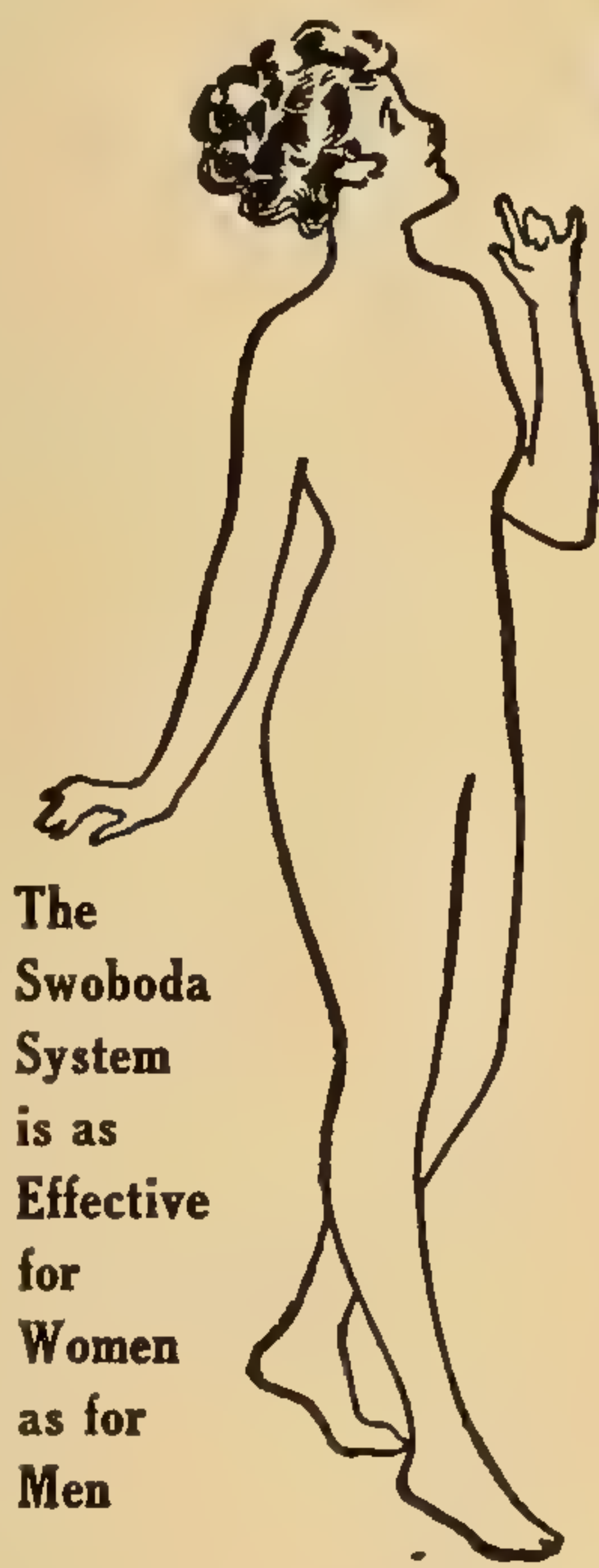
Intensify your thinking power; intensify your learning power; intensify your memory power; intensify your concentrating power; intensify your sensing power; intensify your reasoning power; intensify your planning power; intensify your mental power; intensify your personal power; multiply your every power. Be more. Get more out of life. Make yourself worth more to yourself and to your future.

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## Become a bigger man

personally, mentally, thinkingly, reasoningly. Be more successful. Why be satisfied with less than your full share of the rewards of life? Why live the inferior life? Why be less of a success? Why take less than your full share of pleasure of life? Why not continue ascending in the scale of life?



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CREATOR OF CONSCIOUS EVOLUTION



*Swoboda*  
Has over  
262,000 followers

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must not be confused with Medical Practice, or with any purely Mental Science, Speculative Science, Psychology, Christian Science, Theosophy, Hindoo Philosophies, Self-hypnosis, New Thought, or any other conceptually symbolic systems of the secondary and tertiary type, complexed by ill-equation. Conscious Evolution is a real science—a science of reality, a demonstrable science, an exact science, a science of the evolution of energy. Conscious Evolution is the science of self-evolutionary creation. Conscious Evolution is the beginning of a new era for the human race. Conscious Evolution leads to a new and higher science, to a new and higher philosophy, to a new and higher civilization, to new and higher planes of evolution—Conscious Evolution leads to higher creation.





PARAMOUNT

VICTOR GEORG PHOTO

*Geraldine Farrar has sung "La Tosca" to thousands. Her screen presentation of "Carmen" has reached hundreds of thousands.*

# True Art in the Movies

*Possibilities That Geraldine Farrar Sees in Films*

By JESSIE NILES BURNES

"THE POPULARITY of film plays waning? No, decidedly; I think they are now a necessary part of life to the people—all the people—and will become even more an essential part of our everyday doings as the making of pictures is perfected. I know of no other art (and you know that for years I have sung in grand opera) which appeals so directly to the heart. 'What the eyes have seen,' you know, is retained longer in the mind than those impressions which the ear registers."

The speaker was Geraldine Farrar. Our request that she confirm the rumor regarding a new contract led to an interview likely to be of interest to her FILM FUN friends.

Miss Farrar is in all things an enthusiast. She doesn't believe in half portions. Anything that is worth her doing at all receives her whole-hearted devotion.

"I cannot give you details now about the new contract. I have not yet finished my Metropolitan opera season in New York. After that comes a month of traveling, singing in opera, in concert and in several benefits, and, oh! I hope you will tell all our friends about those benefit performances, for at every one of them I shall give, with all my heart, the very best of my art for the cause of freedom."

(How well she kept that covenant is matter of happy memory to the hosts who heard her sing in front of the Public Library for the Liberty Loan, and at the benefit performance she arranged May 5th for the State Women's War Relief "for our boys, those that are here and those that are Over There.")

"What screen play of mine do I like best? 'Joan the Woman.' That was a really great play. It deserves to live. I believe it will live a long time. Other plays have not suited me so well. 'The Woman God Forgot' was spectacular and true as to details, but to be convincing it would have needed historical accuracy, which it lacked. Directors, most of them, haven't yet come to realize that the ring of truth must prevail throughout every play that is to win hearty and lasting popularity. A lack of that realization accounts for the difference in directors. It explains why D. W. Griffith is a genius, while the others are only craftsmen—capable, I grant you, able, earnest and sincere, but nevertheless craftsmen only.

"I do not wish to seem critical. The very best of us in photoplays is only a beginner. Everyone who is sincere and willing to work can contribute something to the making of better pictures. Real progress is being made. Good work is sure to win recognition.

"The new pictures, I am happy to tell you, are to be made in California, where one can work the best, in the open-air studios of sunshine land. There I am never tired, even after a long day. We leave for the coast in June. Just as soon as it can be done in fairness to everybody concerned, I shall give you the details of my new work. You shall have them the very first one."





## KEEPING *the* FAMILY TOGETHER

**I**T takes more than three meals a day and a roof to hold a family together. *That's* only cupboard love.

No, the real *cementing* influence, as many parents have found, is for the family to *enjoy itself together*, as it does at the motion picture theatre.

Son will chip in on the party as well as Daughter and the youngsters, when it comes to seeing with the old folks the first-class motion picture plays of *Paramount* and *Artcraft*.

And there's no pretence about it either—not "*just once to please Dad*",—but they all go because the fascination of *Paramount* and *Artcraft* gets them!

The fascination of the *foremost stars*,—that's *Paramount* and *Artcraft*

The fascination of *superb directing*,—that's *Paramount* and *Artcraft*!

The fascination of clean motion pictures, conceived and constructed with the fire of genius and the passion of art—that is *Paramount*!—that is *Artcraft*.

# Paramount *and* Artcraft Motion Pictures

*Three Ways to Know* how to be sure of seeing *Paramount* and *Artcraft* Motion Pictures

*one* By seeing these trade-marks or names in the advertisements of your local theatres.

*two* By seeing these trade-marks or names on the front of the theatre or in the lobby.

*three* By seeing these trade-marks or names flashed on the screen inside the theatre.

**FAMOUS PLAYERS-LASKY CORPORATION**  
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"FOREMOST STARS, SUPERBLY DIRECTED, IN CLEAN MOTION PICTURES"







"The Curse of Drink"

**E**VEN the most exemplary of men has some youthful misdeed to look back upon. This amusing picture may have been *you*, back in the dim and wicked past.

It has proved one of Judge's most popular subjects and has been reprinted, *in full colors*, mounted on a heavy mat, 11 x 14, ready for the frame. It will be mailed post free for twenty-five cents, stamps.

### Judge Art Print Department

225 Fifth Ave. New York City

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#### Judge Art Print Dept.

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Enclosed find \$..... for which please send me ....copies of "The Curse of Drink," as advertised.

F. F.—6-18

Name.....

Address.....

## The Importance of Being Well-Dressed

(Continued from a previous page)

For instance, the new clothes I wore in "Who Loved Him Best?" cost a trifle over \$10,000. There was an outing costume—epitomizing simplicity in line—which cost \$1,500. I wore a full dress gown—a Parisian creation with a good deal of expensive lace—which cost \$3,000. The other items were riding costumes, boating costumes, golfing togs, hats, boots, shoes, parasols, gloves, furs and cloaks.

Novelty in dressing, so long as it violates none of the dramatic unities, is desirable. As an example, I wore a set of furs in one of my latest pictures that defied identification even by expert furriers and for that reason caused much comment. Those furs were procured for me by a friend in the United States Engineering Corps; he has been for some time engaged in taking the kinks out of the Trans-Siberian railway between Irkutsk and Lake Baikal. The furs are Russian otter and cost \$2,000. My beaded gown in the ballroom scene of "American Maid" cost \$1,800. Another gown worn in the same play cost \$1,000.

Aside from the professional utility of beautiful and expensive clothes, I must confess I love them for purely feminine reasons. I am never more happy than when wearing, for the first

## Film Fun

Magazine of Fun, Judge's Library and  
Sis Hopkins' Own Book Combined.

No. 350—JUNE, 1913

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Company.

time, a new costume that has turned out as I hoped it would. Call it a hobby if you will, but I'll confess also to saving all my prettiest gowns worn in dramatic characterizations. I've a room full of them, dating from my earliest stage appearances, and they are all ticketed. This room devoted to gowns is referred to by my intimate friends as "Edna's museum."

Clothes do not make the artist, perhaps, but they go a long way toward establishing that self-confident mental poise which is essential to the best artistic results. In short, I'm a pre-Raphaelite for detail in dramatic dressing. I like it, and—it pays.

Edna Goodrich.

#### LEGAL NOTICE.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, etc., required by Act of Congress of August 24th, 1912. Film Fun and the Magazine of Fun: Judge's Library & Sis Hopkins' Own Book Combined, published monthly at New York, N. Y., for April 1st, 1918.

State of New York }  
County of New York } ss.

Before me, a Notary Public in and for the State and county aforesaid, personally appeared Reuben P. Sleicher, who, having been duly sworn according to law, deposes and says that he is the Business Manager of Film Fun and the Magazine of Fun: Judge's Library and Sis Hopkins' Own Book Combined and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24th, 1912, embodied in section 443, Postal Laws and Regulations, to wit: 1.—That the names and addresses of the publisher, editor, managing editor, and the business manager, are: Publisher, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Editor, Jessie Niles Burness, 225 5th Ave., New York, N. Y.; Managing Editor, Perriton Maxwell, 225 5th Ave., New York, N. Y.; Business Manager, Reuben P. Sleicher, 225 5th Ave., New York, N. Y. 2.—That the owner is, and stockholders owning or holding 1 per cent. or more of total amount of stock, are: Owner, Leslie-Judge Company, 225 5th Ave., New York, N. Y.; Stockholders, John A. Sleicher, 225 5th Ave., New York, N. Y.; Anthony N. Brady Estate, 54 Wall St., New York, N. Y. 3.—That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages or other securities, are: John A. Sleicher, 225 5th Ave., New York, N. Y.; Mary Peckham Sleicher, 710 Madison Ave., Albany, N. Y.; Reuben P. Sleicher, 225 5th Ave., New York, N. Y.; City Real Estate Company, 176 Broadway, New York, N. Y.; Anthony N. Brady Estate, 54 Wall Street, New York, N. Y. 4.—That the two paragraphs next above, giving the names of the owners, stockholders and security holders, contain not only the list of stockholders and security holders as they appear upon the books of the company, but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bonafide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds or other securities than as so stated by him. REUBEN P. SLEICHER. (Signature of the Business Manager.)

Sworn to and subscribed before me this 21st day of March, 1918. A. EDWARD ROLLAUER, Notary Public, Queens County No. 962; Certificate filed in New York County No. 201; New York County Register's No. 9165; Commission Expires March 30th, 1919.



## Making the Heart Throb with the Camera

(Continued from a previous page)

to think I should introduce the "eternal triangle." I was assured that this is the type of story the public wants. Well, maybe the critics know better than I do, but I have far too much faith in the film public to believe that, as a class, they desire to see only sex dramas.

I believe the American people wish to see reflections of their own lives, of the lives of the hesitating foreigners who come to these shores seeking their "Land of Promise." I like best those of my pictures which deal with the raw material that comes into this country to be assimilated through the tremendous "melting pot" we call New York City.

I want my boy, "Bob White," to become an actor. This is fortunate, perhaps, for it is as inevitable as that smoke shall rise. He is to "the manner born," and from his first picture, "A Roadside Impresario," where he actually danced into the film without being invited, he has shown himself a clever little player. Not once does he look at the "tamina," as he calls it, although after the scenes are taken it seems to hold a fascination for him, for he spends hours with the camera man.

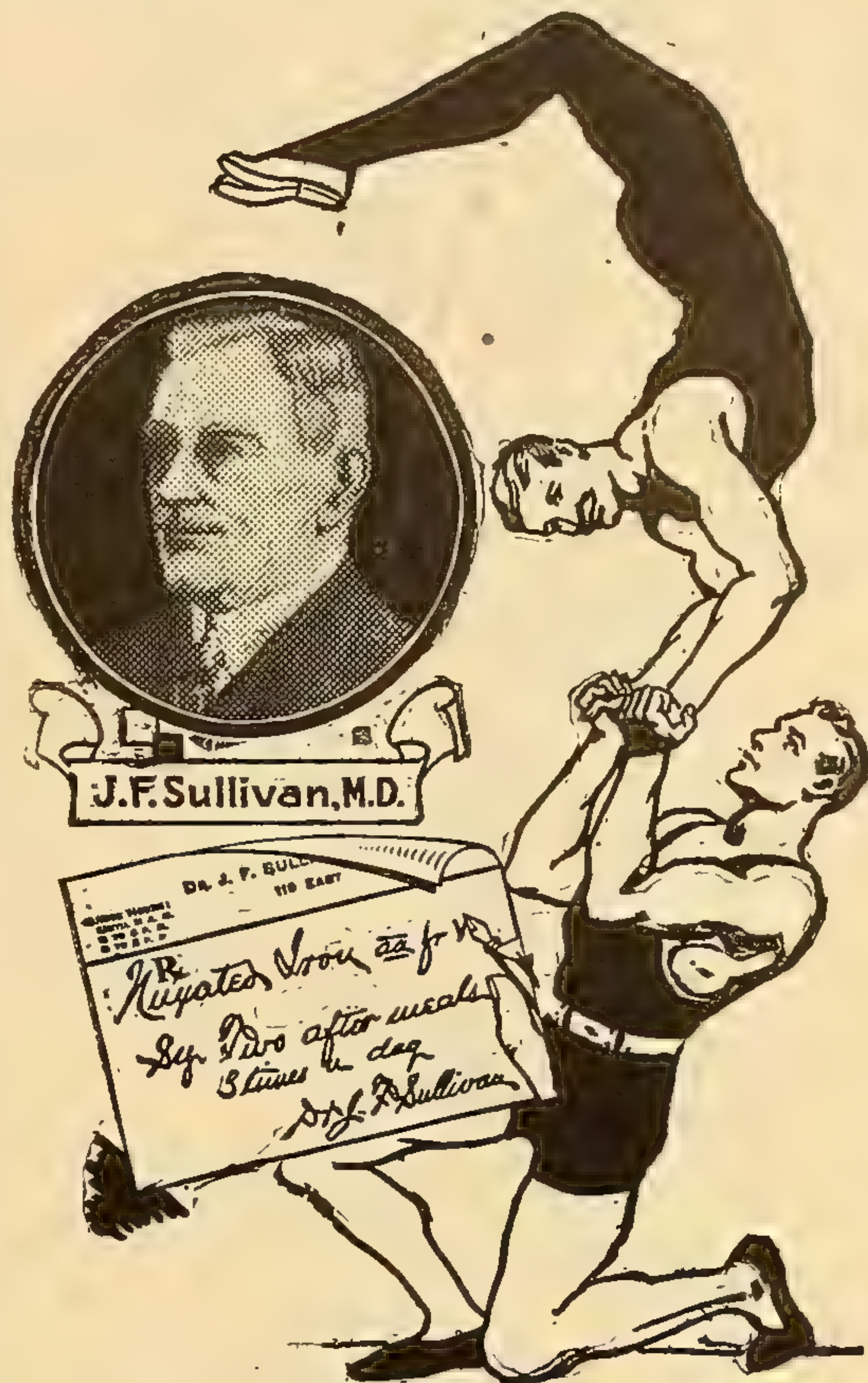
Yes, I want him to be an actor—but a good one. I'd like him to keep up the standards I have tried to set, to overcome even more of the screen difficulties than I have been able to meet. By the time Bob White has reached my age, there will be perfect color pictures. It has been said this would tire the eye; that watching the changing, shifting color effects would distract the attention and detract from the value of the story itself. These and all other obstacles will be overcome. Then will the screen have everything which the spoken drama has to offer—except the human voice. Possibly in some far distant day, "after the war," Edison or some other inventor will perfect a synchronizing talking machine and motion picture. This, however, I have not deeply considered, for with carefully written plays, where only a few titles are necessary, the "silent drama" can continue to be silent and compelling.

*George Belvan*

## Take Nuxated Iron, If You Want Plenty of "Stay There" Strength Like an Athlete!

City Physician Says It Makes Delicate, Nervous, Run-down People Stronger in Two Weeks' Time, in Many Cases.

**M**OST people foolishly seem to think they are going to get renewed health and strength from some stimulating medicine, secret nostrum or narcotic drug, when, as a matter of fact, real and true strength can only come from the food you eat. But people often fail to get the strength out of their food because they haven't enough iron in their blood to enable it to change food into living matter. From their weakened, nervous condition they know something is wrong, but they can't tell what. If you are not strong or well, you owe it to yourself to make the following test: See how long you can work or how far you can walk without becoming tired. Next take two five-grain tablets of ordinary Nuxated Iron three times per day after meals for two weeks. Then test your strength again and see for yourself how much you have gained. Numbers of nervous, run-down people, who were ailing all the while have most astonishingly increased their strength and endurance simply by taking iron in the proper form. But don't take the old forms of reduced iron, iron acetate or tincture of iron simply to save a few cents. You must take iron in a form that can be easily absorbed and assimilated, like Nuxated Iron, if you want it to do you any good, otherwise it may prove worse than useless. Many an athlete or prize fighter has won the day simply because he knew the secret of great strength and endurance which comes from having plenty of iron in the blood, while many another has gone down to inglorious defeat simply for the lack of iron.



**MANUFACTURERS' NOTE:** Nuxated Iron, which is prescribed and recommended above is not a secret remedy, but one which is well known to druggists. Unlike the older inorganic iron products, it is easily assimilated, does not injure the teeth, make them black, nor upset the stomach. The manufacturers guarantee successful and entirely satisfactory results to every purchaser or they will refund your money. It is dispensed in this city by all good druggists.



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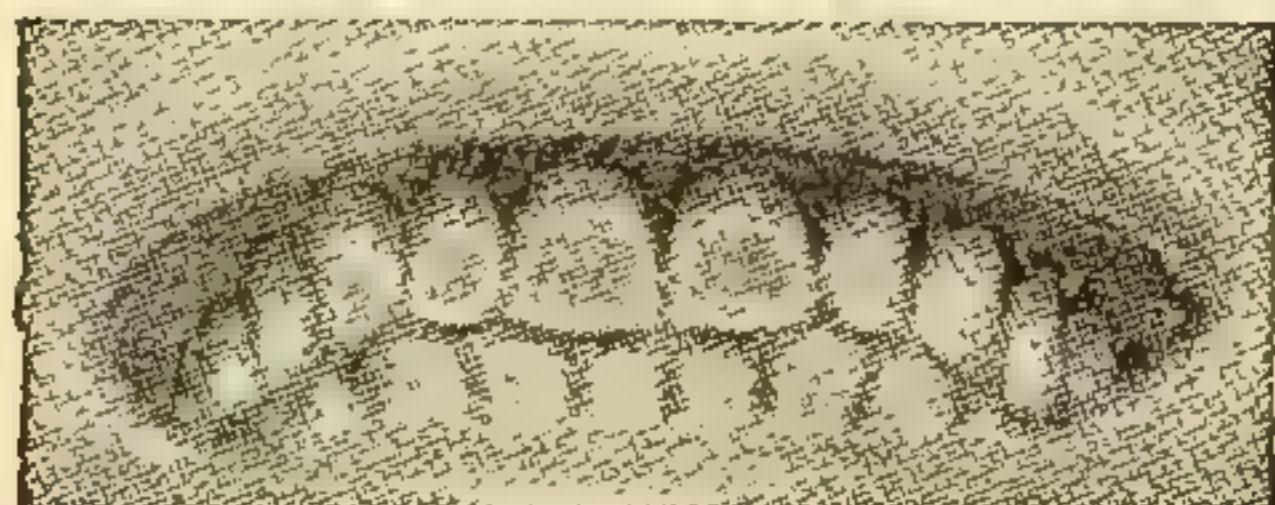
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## The Comments and Criticisms of a Free Lance

(Continued from a previous page)

reflection on the art of acting! Most actresses who win a big success on the dramatic stage have traveled a long and hard road thereto. Ask the three I have mentioned! That there is no royal road to acting was true before the movie came. It is true no longer. Movie stars are made overnight by publicity men. Such is June Caprice. Everyone knows the story that is told of how Mae Marsh rose from a cash girl in a department store in Los Angeles to be one of the biggest stars in motion pictures. Her rise was not exactly *overnight*, but very nearly *overnight*. It was at least over a *royal road*.

The public prints often carry such headlines as this: "Unknown Girl Gets Movie Start." Then will follow the story: "A girl of more than average beauty and intelligence was needed in a hurry. A telephone operator at the studio was recalled as filling these requirements. She was hurriedly sent for, given a few directions, and in thirty seconds found herself a celebrity. She was said by the director-in-chief to have 'features that photographed like a million dollars.' She is now well started on her way to screen fame." If that isn't a *royal road*, what is?

## Nobody Knows, but Here's a Good Guess

What is the proper length of a film? What is the proper length of a novel? What is the proper length of a drama? What is the proper length of a poem? It would seem that the motion picture belonged in that class of art where volume did not matter. Tragedies have been told in four pages by the great French masters. Edgar Lee Masters tells a life story in six lines of verse. Joseph Conrad relates his wonderful tales in stories running from two to three hundred pages. Bret Harte and O. Henry told theirs in ten pages sometimes. There are poems long and poems short. In a motion picture theater, where the time of the numbers comprising a program can be broken up, it would seem that *any* length movies that are *good* movies might be both profitably and entertainingly shown. Why must the so-called "feature" be always five reels? The true feature is often the one-reel scenic or educational film. Only in movies does *length* mean *class*.

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# Why I Left My Mustache Behind

By CHARLIE CHAPLIN



FIRST NAT'L EX

Charlie Chaplin says  
"selling bonds is not  
'A Dog's Life.'"

AT THE sub-treasury building in New York, they took us through the vaults after we finished our Liberty Loan speeches. From one of the vaults they pulled ten stacks of bills, each about as big as a brick, and piled them in my arms. "Mr. Chaplin," said our escort, "you are now holding \$100,000,000 in your hands." And I never batted an eyelash.

But I'd rather hold the attention of 100,000,000 people while telling them of the necessity for buying Liberty Bonds. I'm serious about this. That's why I left my mustache behind when I started out on the tour with "Doug" and "Mary." Somebody called us "the big three," and somebody else called it "the

trinity's trip," and somebody else said we were "on deck with a king, queen and joker." I suppose they meant Fairbanks for the joker.

Anyway, it was a wonderful experience. Everywhere people turned out by the thousands, yes, tens of thousands. And if any cynic thinks the public was more interested in us than the Liberty Loan, I'm sorry, for we've all got to get interested in this governmental financial support if we are to carry through the war successfully. Film stars we have with us always, but the opportunity to do our own big bit, to make our own sacrifice when we want to make it, doesn't come often in a lifetime; it's a matter of pride to us that we were able to grasp the opportunity when it came.

## When Wall Street Overflowed

By DOUGLAS FAIRBANKS

I BELIEVE there are eighty million people who used to live in Iowa, and I've shaken hands with all of 'em. Everywhere I went, I got it—Washington, New York, Philadelphia, Saginaw, Michigan, Toledo, Kenosha, Wisconsin, Racine, Milwaukee, Cleveland, St. Louis—all the rest. "Howdy, Doug? I'm from Iowa!"

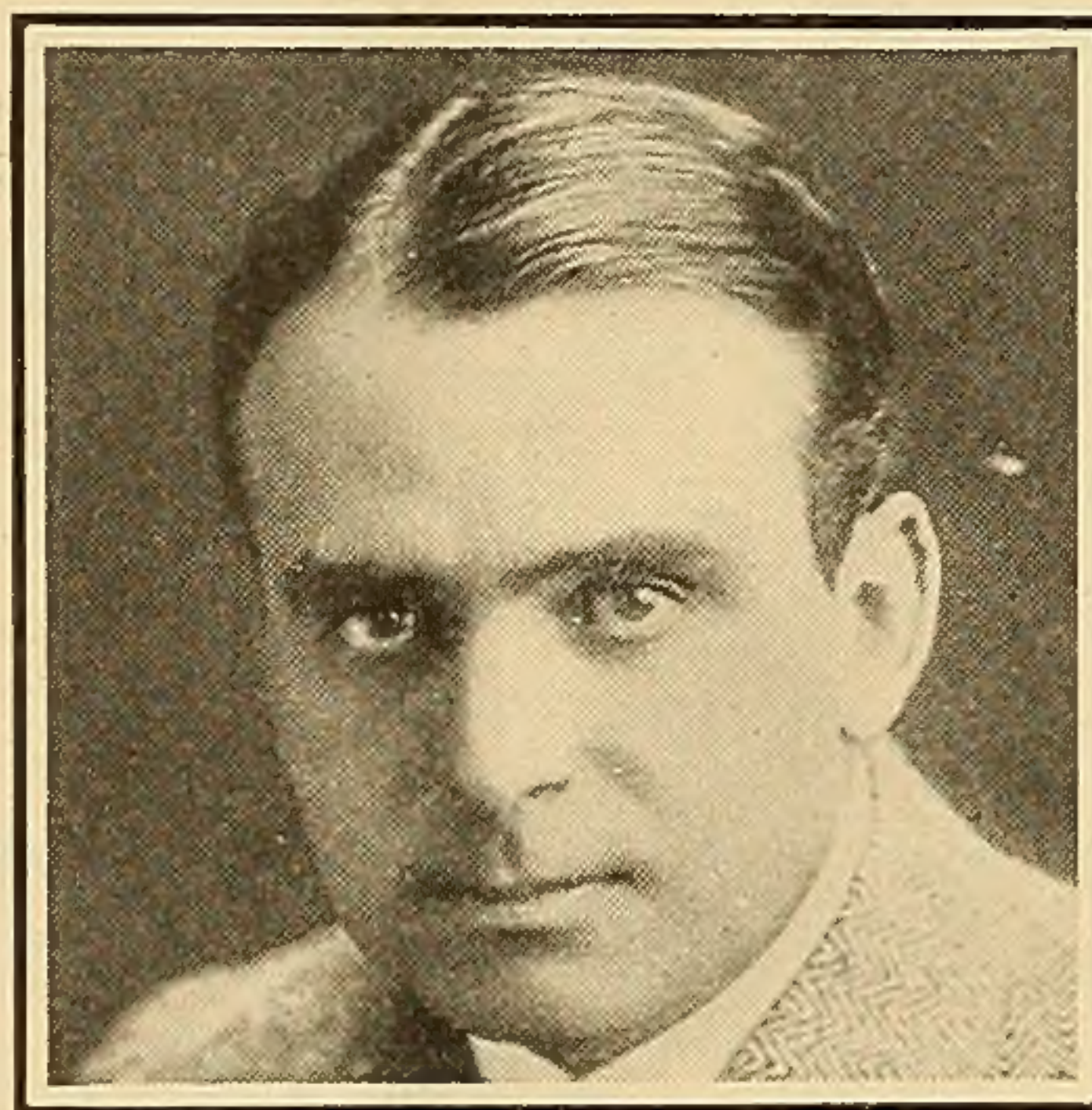
"Iowa, eh? Fine State that! Howdy? Howdy?"

It was strenuous, that Liberty Loan tour. I'm not used to the "one-night stand" business any more, but I like it when the cause is good. Between you and me, though, I wouldn't do it for any other government in the world, not even Paraguay or Uruguay.

I think the three of us all got stage fright down at the New York sub-treasury, that day. Chaplin and I were there together, and I held him up with one arm. Now, Charlie's not hard to hold, because he's light, and because he is a handy little acrobat and knows how to balance himself to perfection. But after our speech-making he said: "How did you do it, Doug? Do you realize you held me up there for almost three minutes?" It was just sheer nervousness that enabled me to do it.

It was the largest crowd I've ever seen in Wall Street. I used to be a broker down there, and they never had crowds like that in the Street then.

I'm as hoarse as a crow, and even my pen needs a cough drop, but I'll still maintain to my last whisper that we've got to get behind our government now and all the time. Later on we may be called on for heavy sacrifices, whether we want to sacrifice or not. The more we want to work, to help, to sacrifice now, the less of it we'll have to do by and by.



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great fun" says Doug-  
las Fairbanks.



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By FATTY (ROSCOE) ARBUCKLE



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A. Hennery.

Answer:

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Why make a hog of yourself for one egg?

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Ima Wake.

Answer:

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Try four Welsh rarebits just before going to bed. This is the best thing for insomnia.

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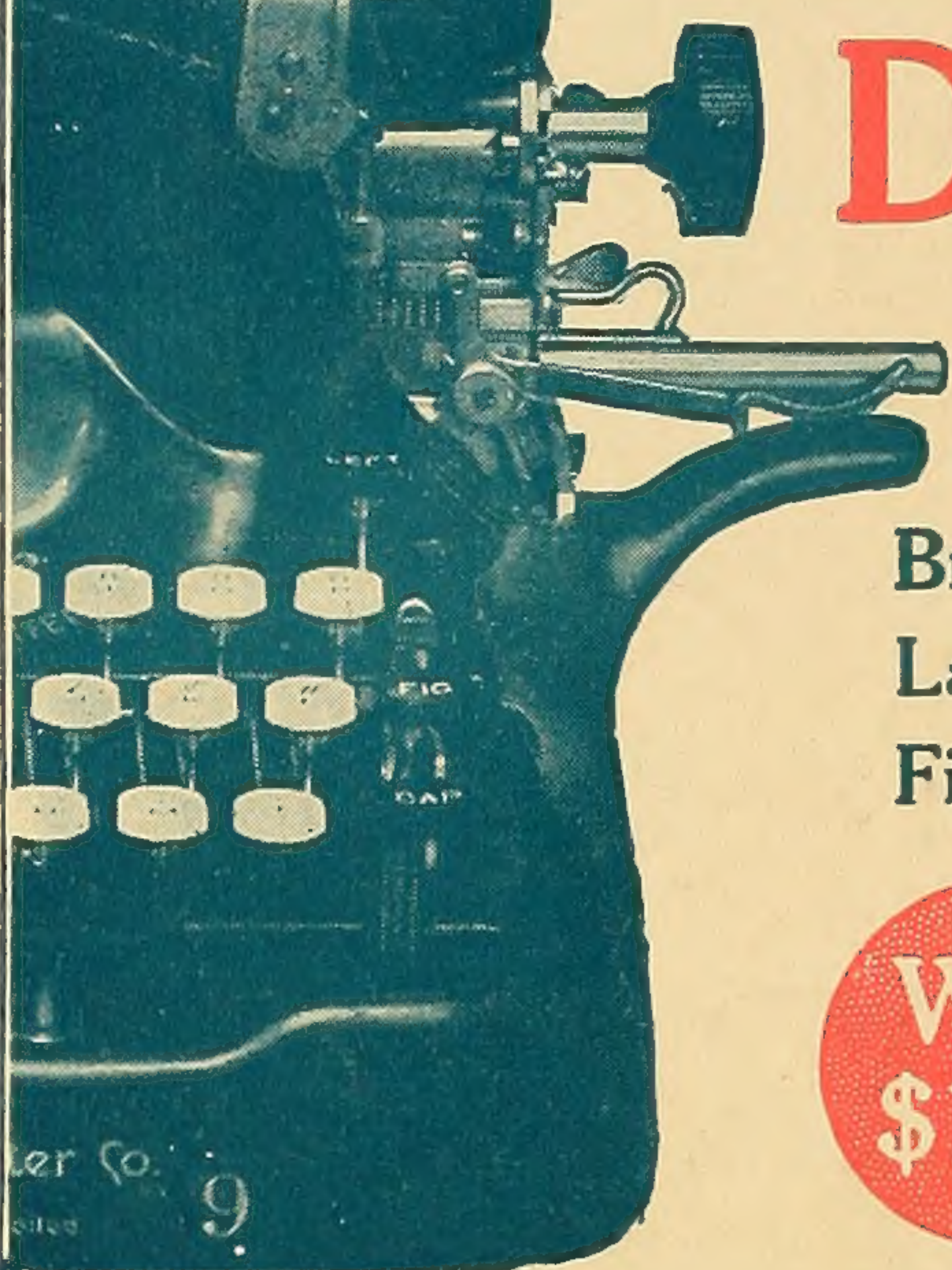
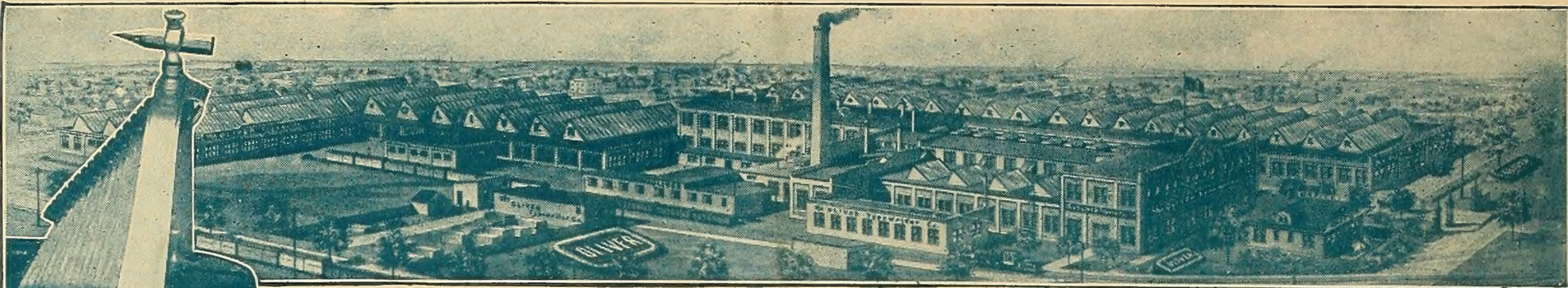
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